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ABSTRACT

This 3-year drama curriculum is designed to promote awareness, foster development, and encourage the use of imagination, creativity, co-operation, self-discipline, analysis and synthesis, self-expression, self-confidence, responsibility, communication, and cultural heritage. The curriculum is organized around a set of drama elements which are developed at different levels of complexity over the years: relaxing/energizing, concentration, content, seeing, listening, movement, talk/voice/speech, the group, acting out, design, and sound. The introductory course, Drama 105, aims to develop student awareness of the drama elements to enable fuller participation in and greater understanding of the drama experience. The intermediate course, Drama 205, continues to emphasize the elements and extends the experience to scripts and literature appropriate for dramatic interpretation. And the senior course, Drama 305, aims to increase students' control over artistic communication through synthesis of the elements. At this level, students plan and perform sustained, original creations using a variety of resources and formats. The curriculum's first section is an introduction which discusses rationale and goals, organization, texts, scope, and sequence of drama elements, evaluation, and drama facilities. The second section deals with the drama elements and sample activities, offering detailed activities for each of the levels. The third section offers sample units and lesson plans. An annotated bibliography of activity books, theory books, theater production books, play scripts, and other resources concludes the curriculum. (PRA)

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Manitoba
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1990

drama

105, 205, 305

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INTRODUCTION

RATIONALE AND GOALS

The expressive arts in education are important in the encouragement and development of individual creativity and expression. All of the arts (Art, Drama, Music) help to provide a balance between the cognitive and affective domains in education. Drama, in particular, provides a method for integrating and promoting cognitive, affective, social and psycho-motor development in the student.

"Intuition, like intellect, needs training, though not the same kinds or means of training." (Way, 1972, p. 5). In drama education, the affective domain is stressed through exercises which strengthen sensory distinction, imagination, and emotional recall. Drama provides constant opportunities to stimulate both creative thought and process for students. As a result, the self may be expressed in a richly sensitive and confident way.

The cognitive domain is stressed in decision making and the analysis and synthesis of character, situation and text. In drama, students have direct control and are actively involved. They are not instructed to do something--they decide to do it.

Social confidence is developed through drama activities which encourage co-operation, responsibility, self-discipline and communication through small- and large-group work.

Psycho-motor development is fostered through work in mime, movement, dance and tableaux. "...One of the functions of movement within drama is to achieve complete mastery of physical self, thus enabling an emotional harmony to develop." (Way, p. 65).

Thus, the goals of this drama curriculum are to promote awareness, foster development and encourage use of:

IMAGINATION
CREATIVITY
CO-OPERATION
SELF-DISCIPLINE
ANALYSIS AND SYNTHESIS
SELF-EXPRESSION
SELF-CONFIDENCE
RESPONSIBILITY
COMMUNICATION
CULTURAL HERITAGE

ORGANIZATION

The curriculum is organized around a set of drama elements which are developed at different levels of complexity over the three years. The drama elements are the essential components around which teachers may build programs for specific groups of students. This curriculum guide includes further elaboration on the elements plus suggested activities that will help to ensure a varied and balanced program.

The drama elements are:

RELAXING/ENERGIZING
CONCENTRATION
CONTENT
SEEING
LISTENING
MOVEMENT
TALK/VOICE/SPEECH
THE GROUP
ACTING OUT
DESIGN
SOUND

Content for drama lessons may be drawn from a variety of sources and stimuli, including:

1. real and vicarious experiences,
2. imagination,
3. drama texts and other sources (e.g., newspapers).

Each drama lesson should include many (or all) of the listed elements. Teachers should analyze all aspects of their program (activities, exercises, materials) continually for the essential elements to ensure that the class work represents a balanced program.

Lesson content (both within a year and across three years) should increase the students' awareness, proficiency and control in the use of the drama elements.

<-----> DRAMA CONTINUUM <----->		
DRAMA 105	DRAMA 205	DRAMA 305
Awareness of Self through Exploration of Elements in Classroom Exercises	Development of Skill in Analysis and Interpretation of Written Materials through Use of Elements	Synthesis of Elements in Order to Create and Communicate a Personal Statement

The above continuum suggests areas of emphasis at various levels. The stages are not fixed. They may shift according to the philosophy and experience of the individual teacher and the needs of the students. The basic organization, however, should be followed.

The introductory course (Drama 105) aims to develop student awareness of the drama elements to enable fuller participation in and greater understanding of the drama experience.

The intermediate course (Drama 205) continues to emphasize the elements and extends the experience to scripts and literature appropriate for dramatic interpretation.

The senior course (Drama 305) aims to increase students' control over artistic communication through synthesis of the elements. At this level, students will plan and perform sustained, original creations using a variety of resources (research, interviews, newspapers, media) and formats (collectives, anthologies, docu-dramas, readers theatre).

TEXTS

The following texts are recommended as a support to the program that will be developed by the teacher and students:

Booth & Lundy, Improvisation (1985),
Lundy & Booth, Interpretation (1983).

An annotated bibliography is included at the end of this guide. More specific and detailed treatment of drama topics can be found in these sources, as well as discussions on various theories of drama education by noted authorities such as Bolton, Courtney, Heathcote and Way.

Teachers can reassure themselves that they are leading their students through well-balanced drama lessons by examining texts and other sources of ideas in the light of the listed drama elements.

SCOPE AND SEQUENCE OF DRAMA ELEMENTS

The chart which follows provides a condensed and simplified overview of the elements included in the three-year program. Each element on the chart is described in more detail in the pages which follow. On the facing page are activities which help to define the elements and which provide starting points for classroom drama.

The chart and definitions may serve as a checklist for teachers as they select and plan the content for each lesson, unit and course. In addition, the chart suggests the sequential development which takes place in drama as students gain in understanding, appreciation and confidence.

Additionally, the chart supports the structure of the three-year program, emphasizing awareness of elements of drama in the first year, analysis in the second year, and synthesis in the third year.

OVERVIEW CHART

	DRAMA 105--AWARENESS (Teacher Initiated)
RELAXING/ENERGIZING	. physical and mental preparation
CONCENTRATION	. staying on task . maintaining a role
CONTENT	. stimulus to dramatic action . idea
SEEING	. observation
LISTENING	. attentiveness
MOVEMENT	. exploration . freedom and spontaneity
TALK/VOICE/SPEECH	. spontaneous talk . exploration of voice and speech
THE GROUP	. self as related to others
ACTING OUT	. spontaneous/free exploration of role in improvisation
DESIGN	. experimenting with physical arrangement
SOUND	. creating sounds (non-verbal) to stimulate imagination

(Note: Elaboration follows chart)

DRAMA 205--ANALYSIS (Shared--Teacher/Student)	DRAMA 305--SYNTHESIS (Student Initiated)
. responsibility to prepare	. self-initiated preparation
. maintaining and extending	. sustaining focus
. script . form	. history of drama . playwriting/performance
. perception and connection	. visualization/realization of the drama
. understanding of content and situation	. imaginative response
. communication of meaning, sensitivity and empathy	. creative (aesthetic) expression and response
. techniques of voice and speech	. expression and interpretation
. group process	. collaboration
. sustaining a role	. developing and conveying a character
. communication through physical arrangement	. use of visual elements to interpret/support creativity
. use of sound to support meaning	. arranging sound to support meaning and communication

EVALUATION

The teacher's first task in evaluation is to reconsider the goals of this curriculum which seek to promote awareness, foster development and encourage use of:

IMAGINATION	SELF-EXPRESSION
CREATIVITY	SELF-CONFIDENCE
CO-OPERATION	RESPONSIBILITY
SELF-DISCIPLINE	COMMUNICATION
ANALYSIS AND SYNTHESIS	CULTURAL HERITAGE

Following this reassessment of goals, much of the teacher's task in evaluation will be to observe student progress from awareness, through analysis, towards a synthesis of the drama elements:

RELAXING/ENERGIZING	TALK/VOICE/SPEECH
CONCENTRATION	THE GROUP
CONTENT	ACTING OUT
SEEING	DESIGN
LISTENING	SOUND
MOVEMENT	

Evaluation in drama should be used to enhance the creative endeavour. This goal is best achieved in an atmosphere of mutual trust and respect where the student acts as a participant in the evaluation process.

The evaluation should be of a supportive and formative nature, allowing students to monitor the impact of their work. Through discussion and comment, new ideas and approaches may emerge or improvements may be suggested.

Evaluation should consider both process and product. In assessing process and product, the following methods may be used: checklists, rating scales, observation sheets, video-recordings, journals and log books (student and teacher), written and oral assignments, discussion, group and individual projects, tests, audience response and interviews.

Student journals have proven a useful means of monitoring student reaction, progress and response. Refer to the Improvisation book for questions to help guide the journal writing. Journals may include some account of each day's activities, the points of concentration, and the subjective response of the journal writer. Formative comments could be added by the teacher as appropriate.

Final grades would likely reflect a composite of marks based on the journal, on a series of smaller projects, and on general progress and development in drama based on such things as: attitude, effort, and initiative. The teacher must be sensitive to the awarding of grades and, as far as possible, use them to recognize legitimate effort and to encourage students to develop and exercise appropriate skills.

DRAMA FACILITIES

Drama facilities will vary considerably from one school to the next. At its simplest, the basic facility for drama classes may consist of a single classroom cleared of most furniture to provide a flat space for free movement. Or, a larger space may be developed into a drama studio or studio theatre.

Ideally, the drama room should be considered a specialized area--a focal point of drama classes and activities. The room should be carefully located so that drama classes are free of interruptions and, in turn, do not disturb other classes in the school.

The drama laboratory classroom may be developed gradually, and is dependent largely upon local interest and initiative. The basic facility may be enhanced by additional equipment as need and budget allow. Listed below are a number of items which can be helpful in creating a more useful and flexible space:

- mime boxes (rostrum blocks),
- masking flats,
- curtains for blackout of room,
- some incandescent lighting with dimmer (lighting pipes or grid),
- bulletin board space,
- projection screen,
- cupboards and/or storage space.

Other furnishings, space and equipment may include:

- appropriate audio-visual equipment (cassette tape recorder(s), record-player, VCR, monitor, video-camera),
- lab-stools of different heights for readers theatre and other presentations,
- workroom space for stage-craft,
- miscellaneous costumes and props,
- script and drama book collection,
- clean (perhaps carpeted) floor.

DRAMA ELEMENTS AND SAMPLE ACTIVITIES

RELAXING/ENERGIZING

Relaxing and energizing are complementary processes which help the individual to prepare for creative drama.

Relaxing: Relaxation activities are introduced on a regular basis to help students focus on the drama and shed unproductive tensions and concerns. An example from mime is the technique of moving into "neutral" before beginning to move into and develop the exercise. Relaxing and energizing assist in the development of the concentration so necessary for effective dramatization.

Energizing: Creative drama requires enthusiastic participation. Energizing activities serve to motivate the students by preparing them both physically and mentally for the drama. Structured or story-based physical and vocal warm-ups may be a regular part of student preparation for drama.

DRAMA 105

The primary use of relaxing/energizing techniques is to create an atmosphere of security in which the student can safely function both physically and emotionally. The emphasis is on structuring a positive classroom climate. At this level the activities are often teacher initiated and led. They are non-threatening to the individual because the whole group is involved. There is no performance pressure. Exercises may be directed toward relaxation, breathing, physical warm-up, and vocal warm-up. Energizing activities may be closely related to or in context of the main drama activity for the day.

DRAMA 205

At this level, the students will likely share in the initiation and leadership of relaxing/energizing activities. The students should be made aware of the level of tension not only within themselves as individuals but also within the group. Equally, they should be encouraged to take responsibility to ensure that their own actions create constructive harmony rather than destructive tension within the class or group. The students should begin to see how emotional and physical readiness can affect positively the working of the group. Again, activities should be drawn from the context of the drama to help ensure that actions are in line with group needs.

DRAMA 305

Senior drama students should be able to assume responsibility for undertaking relaxation/energizing activities in preparation for dramatic tasks. They should recognize the need to be well prepared and ready for all aspects of drama work. Students at this level should be able to prepare themselves to utilize their individual energy and understanding to contribute to the group task.

RELAXING/ENERGIZING
SAMPLE ACTIVITIES

RELAXING

1. SENSES
   - Students lie down on floor and relax with eyes shut or blindfolded.
   - They are asked to listen carefully several times to a recording (e.g., "The Sea"--McKuen).
   - Students are asked to remember the items which appeal to the five senses and to make lists under a heading for each of the senses.
   - Discussion is based on how the senses work together and separately and on the relationship between senses and emotions.

2. BLOB
   - Students move around an open space with eyes closed and arms outstretched.
   - Whenever people touch, they are joined together at point of touch and must move as a unit or blob. (Usually the whole group ends up as one blob.)

3. TENSION/RELAXATION
   - Students are asked to lie on floor.
   - They then tense and relax different parts of body in turn starting with the toes and working up. (Instructor may lead students through the exercise or leave them to proceed at their own pace.)

4. BREATHING
   - Students are to stand or sit in a circle and practice breathing from the diaphragm.
   - Before the breathing exercises begin, there should be some instruction on the physiology of breathing and on the importance of breathing to relaxing and energizing.

ENERGIZING

5. YES! NO!
   - Working with partners, students try conducting conversations in which the only words used are "yes" or "no."
   - Discussion focuses on the impact of vocal tone and body movement on meaning.

6. YES, LET'S!
   - In a circle, one person initiates an action (e.g., "Let's jump up and down!").
   - Others follow the action until someone else suggests a new action (e.g., "Let's swing our arms." The answer is "Yes, let's!").

CONCENTRATION

Concentration is central to the discipline of drama. It is only when the individual has developed appropriate concentration, within the parameters of the drama activity, that creativity can begin. Without concentration, there really is no drama.

Spolin has used the terms "point-of-concentration" and "focus" synonymously to describe the process of isolating or identifying the problem central to a drama activity and concentrating on that problem almost to the exclusion of everything else. Such focus means that the individual will not break out of role easily and, as a result, disrupt the drama.

Concentration is part of the developmental process in drama training. As such, it is a goal of the drama program to help all students increase both the duration and intensity of their concentration.

DRAMA 105

Early work in drama promotes the student's ability to stay on task--that is, to accept and fulfill the point-of-concentration in any dramatic exercise or situation. The student will learn to focus on the dramatic challenge and to work with others in exploring the dramatic situation.

DRAMA 205

The student will become more proficient in maintaining and extending concentration. A developed skill in concentration will help the student to experience and believe in a role and to sustain its effect. Through disciplined concentration, the student will develop greater dexterity in the elements within the actual drama.

DRAMA 305

Work on concentration is ongoing and developmental. Students should be able to sustain focus for the duration of the drama. They should be able to accept and project themselves into almost any dramatic situation with ease and confidence. At this level, students should regard it as a personal goal and responsibility to maintain and extend concentration and to encourage others to do the same.

CONCENTRATION
SAMPLE ACTIVITIES

1. CHARADE
   - Students make up their own action cards based on activities in which they have been involved.
   - Students, in turn, will draw a card and mime the action.
   - After each presentation, the remaining students may guess the activity. (As well, this could be set up as a charade game with opposing teams).

2. MIRROR MOVEMENTS
   - Students work with partners. A follows B (B begins):
     a) in rhythm -- beat 1 -- B begins with a pose.
        -- beat 2 -- A follows with same pose. Repeat.
     b) in rhythm -- beat 1 -- A begins with a pose.
        -- beat 2 -- B follows and A simultaneously gives a new pose which B copies on beat 3. Pattern continues until concentration breaks.
     c) continuously -- A or B leads. Leadership changes during continuous movement without verbal cueing.

3. PASS IT ON
   - Students sit or kneel in a circle.
   - First player mimes a box on floor in front of him or her--opens the box and takes out an object (e.g., chewing gum: mimes chewing, blowing bubble)--then passes the box on to person on right.
   - Person on right mimes something different from the box before passing it on to the next person.

4. WALKING
   - Students walk as individuals or a group.
   - Teacher or student makes suggestions and others mime the results (e.g., walking through tall grass, across an iceberg, on the surface of the moon).
   - The pace should be limited at first to allow students time to adjust to each new situation.

5. MACHINES
   - Small groups--someone starts the action/sounds of being part of a machine (e.g., gear, lever, chain, belt).
   - Another person joins in and provides a new part of the machine.
   - This activity can be slowed down or speeded up as required with directions from teacher or group leader.

6. EMOTIONS
   - In small groups, students select or are given a problem to pantomime. The objective is to show the whole range of human emotions (e.g., frustration, anger, happiness, fear) which the characters may experience.
   - Students discuss what variations took place in the ways different groups dealt with the same emotions.

CONTENT

Content is the idea that sparks the imagination and is the stimulus to dramatic action. Content for drama originates from observation and research of the human condition and the physical world by both student and teacher.

Content sources include: literature, newspapers, magazines, movies, television, theatre, interviews, and the vast wealth of material written about drama theory, theatre and associated arts.

Content is anything from the world that the students wish to interpret and communicate, and any technique or art form that will assist in that communication.

DRAMA 105

Drama activity makes use of the students' vast store of sense impressions, memories and experiences. Exercises begin with material based on the five senses and proceed to imaginative combinations of past experiences and new discoveries. Opportunity should be provided for students to view a range of different performances and to discuss and react to what they have seen.

The supporting arts in drama and theatre such as costumes, make-up, scenery, lighting and props may be introduced to increase the students' awareness of their potential in exploration and communication. Supporting arts should be studied at a level suitable to the class and situation and should support the who, what, when, where, and why of a drama activity rather than be studied as ends in themselves.

DRAMA 205

Students analyse the contribution of the script, the performer and the audience to the interpretation they wish to communicate.

Students may begin with a readers theatre approach that stresses analysis for meaning and voice interpretation. Students may then explore theory and practice related to the actor, director, and the playing space through exercises in composition, tableaux (who, what, when, where) and movement. The students are then ready to accept the challenge of finally working with short scenes that they can cast, direct and enact.

DRAMA 305

Students review practical skills introduced at the 205 level through a survey of the history of theatre. Within the time limits of the course, it will likely be necessary to handle this component through group projects and judicious use of representative choices.

The students are also challenged to present their views of the world through an exploration of a theme of their choice using the form of the collective or anthology.

Students are expected to show mastery of all elements outlined in the curriculum within their presentations.

CONTENT
SAMPLE ACTIVITIES

1. OBSERVING
   - Students observe behaviour in one or more of the following places: shopping mall, transit bus, rock concert, school hallway, wedding, social, nursery school, beach.
   - They look for specific movements and present these to the class or build an improvisation.

2. DESIGNING
   - Students design and build one or more of the following: a puppet, a mask, a model of different performer-audience relationships, a stage setting.
   - They design and construct a costume, paying attention to historical period and intended use.

3. DATELINE
   - Students research and prepare a theatre history dateline.
   - They list details at appropriate points of one of the following: costumes/dress, movement/mannerisms, favourite plays and/or performers, acting styles.

4. INTERVIEWS
   - Students gather information through interviews with selected people (e.g., older people in seniors' home, workers who seem to break the traditional stereotypes--female bus driver, male nurse).
   - They use the content gathered through interviews to assist in the preparation of an improved scene or study-improvisation.

5. ACCESSING
   - Students learn how to access all the resources of school library.
   - They use this knowledge to find information on a topic pertinent to the drama class.
   - They develop a lecture-demonstration (dramatized presentation) on the topic.

6. ADAPTING
   - Students select a short story or portion from a novel and adapt it to create a play.
   - They use the newly created script for scene study and presentation.

SEEING

Seeing is a primary source of raw data for the imagination and thus for the creative activity of drama. An objective of drama is to encourage greater awareness of the world through more conscious response of the various senses. Activities related to the sense of sight may include selection of details for pantomime, observation for tableaux work, and "mind's eye" visualization of what a scene will be.

Drama proceeds from perception of the world to representation of the world. Creative artists see the reality of the everyday world and then decide what reality they wish to recreate.

DRAMA 105

Seeing is closely related to concentration, relaxing, energizing and the other elements of drama. Students should be encouraged to observe acutely and to talk about and reflect on what was seen in any number of situations (e.g., airport, sports events, accidents, shopping malls, weddings, beach).

Observational and analytical skills should be developed at this level with the guidance of the teacher. Practice should be encouraged in seeing how things may be perceived differently by different people. For example, frequent changes in role, even within the same dramatic situations, would enable students to see the situations from a variety of vantage points.

DRAMA 205

Observation skills would be used to help in the interpretation of improvisations and scripted material and in the analysis of each other's work. The student applies the logic of observed reality to the interpreted reality of the drama. A variety of connections would be made at this level (e.g., how visual cues provided by the characters may be used in the interpretation of the scene and how visual composition may heighten the impact of a scene).

DRAMA 305

At this level, students should be able to use what they are seeing outside the classroom in their own presentations and productions. Both analysis and synthesis should operate at this level in the visualization and realization of a drama. As well, students should be encouraged to view and critique both film and theatrical performances.

SEEING
SAMPLE ACTIVITIES

1. BLINDFOLDS
   - Students work in pairs, one being blindfolded.
   - The seeing partner verbally guides blindfolded partner and invites him or her to touch and explore certain items in the classroom. Seeing partners are responsible to give blindfolded person clear, concise directions and to keep the individual safe.
   - The roles can be reversed after sufficient time.
   - Students discuss which directions were most helpful.

2. BLIND WALK
   - Students work in pairs, A and B.
   - A guides blindfolded partner B through obstacle course designed by group A. Guide uses talk only (no touching). (Watch carefully for safety.)
   - Partners reverse after obstacle course is re-designed by group B.
   - Students discuss how to give precise directions.

3. BLIND RETRIEVE
   - Student with eyes closed or blindfolded retrieves an object by: a) following direction of a partner who gives verbal instruction, or b) by sense of touch such as following a regular pattern of cracks in a floor.

4. BALL ROLL
   - Students work as partners, A and B.
   - A line of A's is formed opposite a line of B's.
   - Teacher suggests throwing or rolling to partner the following: grapefruit, golf ball, balloon, bowling ball, tennis ball.

5. TRAPPED
   - Students work in small groups.
   - They imagine that they have awoken to find themselves inside a giant-sized trap of some kind (e.g., cave). Students pantomime the nature of the trap (size, physical limitations).
   - The focus is on experiencing the trap completely and then finding an inventive way to escape it.

6. VISUAL SOCIETY
   - Groups discuss what words and expressions suggest that their society is a seeing rather than a listening society (e.g., T.V. vs radio).
   - List and mime non-verbal signs (e.g., no passing, dangerous curves, no smoking).
   - Discuss or act out a scene showing dependence on sight and how one might cope without it.

7. DEFINING SPACE
   - Groups use mime to establish a room with various entrances and furniture.
   - They then devise a pantomime scene which takes place within the established bounds of the room.

LISTENING

Effective listening habits are of great importance to drama. Well developed listening skills will help students to comprehend what is heard and to respond in appropriate ways. In an improvisation, for example, one player responds to the stimulus of words spoken by another.

Careful listening to effective speech models will also help the students to improve their own capabilities as speakers.

DRAMA 105

Listening awareness may be developed through listening games, exercises, projects and activities. For example, a simple activity involving the giving and taking of instructions or directions might be used to illustrate the importance of listening for accuracy. Students should be involved frequently in peer talk in both small-group and large-group settings to practice group skills and to learn to listen.

Practice in spontaneous speech activities, particularly simple dialogue or conversation, will help students to become more comfortable in improvisation. They should be flexible and comfortable enough to perform a variety of activities which could include invention of dialogue and action and development of character.

DRAMA 205

In listening, the concern is with the spoken word of others. At this level students will become more aware of how effectively the spoken word represents the intended meaning (e.g., intonation, inflection, phrasing, pauses, force). Further development of the skill of listening will take place. Students will understand that it is the responsibility of the performer to listen carefully to what is happening, to listen for cues and to respond appropriately to the cues.

Students should develop listening skills as both performer and audience. An audience, they should discover, has the responsibility to listen with energy, concentration and discipline.

DRAMA 305

Listening skills should be used to help in the interpretation of scripted material and in the analysis of each other's work. Students should learn to relate a high level of listening to an understanding of the nature of dialogue, narration and poetry. They should develop the ability to listen with the mind for subtext as well as text and for various nuances and emphases.

LISTENING
SAMPLE ACTIVITIES

1. SOUND PATTERNS
   - Students work in pairs (A and B).
   - A composes a sound pattern (e.g., drumming fingers, drumming fingernails, slapping floor or table, clapping).
   - B repeats the pattern and composes own.
   - A and B carry on "conversation" with sound.

2. RIGHT ANGLES
   - Students work in pairs sitting back to back on floor.
   - Each draws a series of squares, circles and angles on paper.
   - The diagrams are then collected and redistributed, one for each pair.
   - A describes the diagram to B so that B can draw the design without seeing it.
   - Then B describes a diagram for A to draw.

3. SENSORY TEST
   - Students work in groups of 5 or 6.
   - Groups are given a problem to solve (e.g., car route to City Hall).
   - Everyone talks at once about solution to problem without listening to others in the group.
   - Students discuss situations they know of in which people hear but do not listen.

4. RECORDINGS
   - Individuals are to make a brief tape-recording (approximately 2 minutes), reading something they have written.
   - After studying voice inflection, timing, control and emphasis, students discuss in pairs their reactions to the recordings by analysing each others' voices. (May be adapted for video use.)

5. KNOCKING
   - Students are to respond to different types of knocking on a door by entering as the person suggested by the knock (e.g., salesperson, child, clown, ogre).
   - They develop short improvisations in which the knocking on the door is the stimulus for the scene.

6. SOUND TRACK
   - The class listens to a movie sound track (without the visuals).
   - Students discuss the kinds of activities, emotions, or situations that are suggested by the music.
   - In mime, they develop a short scene to be played with music from the sound track.

MOVEMENT

The purpose of movement in drama is to help develop the body as an expressive instrument. Because a large part of communication is non-verbal, an expressive body is as important as expressive speech in effective communication. A primary objective in drama, then, is to structure a situation where students can physically express themselves with ease, freedom and confidence.

DRAMA 105

The chief goal is to create individual awareness of the potential and variety of movement. Initially, the teacher may wish to alternate between unstructured movement (e.g., movement which is an imaginative response to a stimulus such as music) and structured movement (e.g., choreographed movement or dance). Students should enlarge and enhance their knowledge of movement (e.g., tableaux/visualization, slow/fast, precise/general, ballet/jazz/modern dance).

Movement exercises can be used as a means to eliminate tension and to create energy. There should be a sense of joy created through movement--a sense of well-being as a result of moving freely. Students should explore moving to sound and to music with an understanding of rhythm, timing, and space. Students should also have an introduction to mime as expressive movement.

DRAMA 205

The students take responsibility for using movement effectively to communicate whether in mime, improvisation, theatre or dance. The ultimate objective is to use the body to express what is in the mind. This would include creative planning of movement to assist in interpretation and performance. Plot, atmosphere, character, setting and theme (who, what, where, when, and why) can all be translated into movement.

DRAMA 305

Communication through movement may become increasingly interpretive and abstract. Expressive forms may be explored in greater depth (ethnic dance, period movement, mime).

MOVEMENT
SAMPLE ACTIVITIES

1. MOOD
   - Students work individually in the space.
   - They move as if they are in a particular situation (e.g., entering the principal's office, packing for a vacation, running in the rain).

2. ADVERBS
   - Students write down a list of 5 to 10 adverbs.
   - Peppy music is played and the teacher calls out adverbs to see how students might interpret the movement.

3. BOXES
   - Individually, students explore imaginary boundaries of a "box."
   - Different sized boxes are called by leader (teacher).
   - The boxes might turn over or revolve with person inside.
   - Students should feel the changes as they take place. Some changes may be suggested; other changes will be the decision of the individual students.

4. SILENT THEFT
   - One student sits cross-legged with a mitt or blackboard brush in front of him or her. His or her eyes are closed or blindfolded.
   - A second person approaches and, by talking, using diversionary tactics or remaining silent, attempts to steal the mitt.
   - The "defender" cannot hold onto the mitt but can constantly check location.
   - The "thief" wins when mitt is grabbed; the "defender" wins when "thief" is touched.

5. FALLING 1-10
   - Students work individually.
   - Each slowly collapses to a count of nine without actually falling (sort of a crouch with head tucked in and elbows in--almost fetal position on feet).
   - On ten, they fall sideways onto the floor on thigh or big muscle group (not on head, elbows, or knees).
   - Confidence builds as the exercise is repeated.

6. SLO-MO FIGHT
   - Following practice of Falling 1-10 (above), students work in pairs to practice slow-motion fight.
   - They create the illusion of the fight using the following procedures: a) moving in slow-motion; b) keeping visual contact; c) touching to complete blow; d) reacting in an exaggerated slow-motion fashion; e) taking turns.

TALK/VOICE/SPEECH

Talk is used both for communication and clarification of one's own thoughts. It is one way of structuring ideas and sorting out concepts, plans and structures. In drama, much of the talk is in the form of spontaneous communication or conversation suitable for work in improvisation. Drama allows students the experience of talking as someone else, as particular characters who express feelings which they may find difficult to express as themselves. Improvisation provides many possibilities for the use and practice of talk and for subsequent review, amendment, or affirmation.

Voice is the study of the mechanism of speaking. Students should become aware of the need to develop the full range of their voices. They should be encouraged to experiment with their own sound spectrum through careful guidance and awareness of the importance of breathing, range, flexibility, resonance and quality. Students will study basic techniques to develop clarity, confidence and freedom in speaking.

Speech is somewhat more structured than talk. It is more of an art, a discipline, a considered formal activity. In scripted drama, the playwright writes the speech; the student experiments with many interpretations making sure that communication is clear and appropriate. In this area, students become even more aware of the effect of diction, projection, volume, resonance and inflection.

Talk is spontaneous; speech is rehearsed. Both are important.

DRAMA 105

The student becomes aware of what the voice can do. Development is extended, and fluency, confidence and spontaneity in talk are encouraged. Spontaneous speech activities and role play work well at this level. Very little formal script work is advocated.

DRAMA 205

Skills in the use of the voice are developed (breathing, articulation, dynamic range and pacing). Improvised conversations are encouraged in a range of defined situations that include argument, persuasion, exposition and support, as are interpretations of written material through reading aloud.

DRAMA 305

Emphasis is on control of previously studied concepts--appropriateness, register, fluency, interpretation of script, aesthetic awareness of language.

TALK/VOICE/SPEECH
SAMPLE ACTIVITIES

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1. WORDS
   - Individuals start by writing down four words which are important to communication.
   - Students form small groups and try to communicate for one minute (each person uses only the four words selected).
   - Individuals change or add more words to their lists until they have eight. Then they communicate in groups for two minutes.
   - At end of process, the words should be used to create a poem or dialogue.
   - Students discuss the nature and limitations of words in communication.

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2. TALKING AT A DISTANCE
   - Students work in pairs (A and B) with two parallel lines, one of A's and one of B's.
   - A "lips" a shopping list to partner B; B lip reads and jots down list. They reverse roles and compare results.
   - A whispers message to B; they increase the distance and maintain communication.
   - B shouts list of numbers to A and then A to B.
   - This exercise is interesting when the whole class participates at the same time. The noise level is either high or low, but the concentration is high.

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3. SIMULTANEOUS SPEECH
   - Partners talk about an activity (e.g., what happened on the weekend) simultaneously. When they stop they must tell each other what the other said.
   - They can vary the activity by giving directions to a location at the same time.

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4. ARGUING IN PAIRS
   - Students work in pairs (A and B).
   - They improvise arguments based on: a) age; b) experience; c) desire; d) relationships.

---

5. EXPRESSION OF EMOTION USING DIFFERENT REGISTERS
   - Students role play a situation such as: a son wrecks his father's car or someone wins a sweepstake prize.
   - They vary the emotional reactions by changing vocal register (e.g., anger--loud, soft and intense; sarcasm or joy--intense, bubbling, humble).

---

6. CHANGING REGISTER
   - Students role play a situation using different respondents (e.g., absenteeism--principal to students, to parents, to teachers, to trustees).

THE GROUP

Drama is in the forefront of collaborative and cooperative learning. Group work in drama provides opportunities both for the development of the individual and the drama through utilization of group resources. The individual must become aware of how his or her abilities and resources will contribute to the achievement of the group. The group, in turn, will provide a framework for creative personal exploration and expression.

DRAMA 105

One objective of the drama program is to foster social awareness, empathy, and sensitivity to others. The individual is led to an understanding of the value of sharing or democracy within the group. As well, the individual is helped to understand personal views and standards and develop a sense of self through the experience of dealing with the views and behaviour of others in various situations.

DRAMA 205

At this level, the individual will continue to develop confidence in knowing how to fit into the group, what part to play in the group, and what responsibilities to take for the group. As the individual develops, groups can take on more difficult and extended work involving group sensitivity and communication. As group awareness matures, the individual becomes more able to rely on the resources of the group to work towards the group-defined goal. Interaction leads to free discussion and free expression of attitude or point of view. Decisions increasingly are collective, arrived at by consensus.

DRAMA 305

The group becomes more responsible for its own decisions and requires less guidance in its own creations. Its successes and failures depend on the development and management of its own resources. The successful group becomes increasingly self-sufficient, self-motivated, and self-sustaining. Peer evaluation is particularly useful as the individual recognizes and appreciates group skills.

THE GROUP
SAMPLE ACTIVITIES

1. I TOLD; THEY TOLD
   - Groups form lines of 4-5. Each member of the line occupies a specific space (i.e., 1, 2, 3, 4).
   - Only 1 can communicate with 2; 2 can communicate with 1 or 3 (not 4).
   - The leader tells the "head" of the line a phone number, a line of poetry, or a locker combination, etc.
   - The contest is to see which line carries communication the fastest and with the most accuracy.

2. MUSIC STORY
   - Groups improvise a story using selected excerpts of music to provide stimulus and support of character, setting and atmosphere.

3. PAPER PRODUCTS
   - Without talking, groups of 4-6 build a structure using only newspaper (gestures and sign language may be used).
   - They discuss: What contributes to or hinders group process?

4. MEMORY
   - Groups of 4-6 collect a total of 25 different objects.
   - Group A memorizes its objects, developing a system mutually.
   - They then, in turn, memorize the objects of groups B, C, and D (as do the other groups).
   - All "collections" are covered, and, in a separate area, all groups write down their lists.
   - The lists are checked and scored.
   - The focus is on group dynamics, co-operation, and reflection on the group process.

5. SALESPERSON-CUSTOMER
   - The class is divided into four groups (A, B, C, and D).
   - Groups A, B, and C design an object (e.g., new plane or super recreational vehicle) and review or demonstrate its many virtues and few faults.
   - Group D (money moguls, yet stingy) wants to purchase one vehicle for the least amount of money.
   - Following sales pitches by groups A, B, and C, group D decides which vehicle (or object) to purchase.

6. SPONTANEOUS SPEECH
   - Students work in groups of 4-6.
   - Each group must plan a party or special event for the end of term.
   - A spokesperson from each group describes the plans.

ACTING OUT

"Acting out" is the essence of drama and central to all drama activity. In this program greater emphasis is given to improvisation than to formal acting. In improvisation, the players agree to assume particular roles in particular situations. They bring to these roles personal backgrounds and understandings of the dynamics of the situations. The terms "role play" and "improvisation" are essentially synonymous. In practice "role play" is used to describe the acting-out of problem situations (e,g., teenage son wants to borrow his father's new car). The number of characters involved tends to be limited often to two or three. "Improvisation" is used more for larger scenes and playmaking where plot becomes important.

DRAMA 105

Students should develop facility in role play through numerous spontaneous speech exercises, role changes, role reversals, and other improvisational activities. They will begin to experiment with the range and imaginative potential of the who in drama. As well, improvisational work will explore place or setting, time, situations and problems.

DRAMA 205

Students should develop the ability to sustain a role of greater complexity for a longer time. At this level, concentration or focus should be highly developed as evidenced by both improvisational and scripted work. Considerable work should be done in observation, analysis, interpretation and creation of character. Improvisational work will extend into playmaking with improvisations becoming more set and polished. Improvised approaches to scripted material may be included.

DRAMA 305

Students will assume responsibility for their own creative works. Collective creations, anthologies and play writing will be amongst the activities incorporating acting-out. Acting styles may be explored through additional scene work.

ACTING OUT
SAMPLE ACTIVITIES

1. USED CAR SALESPERSON
   - Students work in pairs (A--the customer; B--the salesperson).
   - They role play a situation in which A is purchasing his or her first car and has a limited amount of money. A may or may not like the offered car.
   - B is on commission near end of month.
   - Teacher or other students could be manager of lot or parent.

2. CURRENT PROBLEMS
   - On a card, each student describes a current problem.
   - One person selects a card and determines the number of people needed to explore the problem and solution.
   - A second person selects a card and the process is repeated.
   - A time limit may be attached if required. Students can pantomime or script the problem.

3. ROLE REPS
   - Students select a problem or situation (e.g., from cards above) involving two or more characters.
   - Each character involved is represented by two or three members of the class.
   - Character reps take time to decide on point of view.
   - In playing, character reps must be sensitive to and supportive of each other and help move the improvisation along.

4. CHARACTER DEVELOPMENT
   - Using a story, characters reflect back on what happened in the past.
   - In Lord of the Flies, for example, a court of enquiry could be held sometime after the events on the island.

5. SIMULATION
   - Students work in groups of 4-5.
   - Each group represents a different candidate for the position of mayor of the community in which students live.
   - Groups decide on campaign platform.
   - At a public meeting, one or more persons representing each group make a campaign speech.

6. FROZEN MOMENTS
   - Two students begin an improvisation.
   - At any time, the improvisation may be stopped by a handclap from one of the observers.
   - The person who claps will then replace one of the characters and start a new improvisation suggested by the way the previous characters were positioned, were gesturing, etc.

DESIGN

Design is the manipulating of visual elements in space in order to support the communication of a specific thought, idea, mood, place, or situation. Design elements include actors, furniture, scenery, make-up, costume, and lighting (i.e., everything that contributes to the visual statement). Drama should sensitize students to an appreciation of how design works both in the world and in the drama.

DRAMA 105

The student should become aware of composition, line, mass, form and colour in the manner of a beginning art student. First, one needs to see, then to become increasingly aware of the physical world. Awareness builds in an active way (e.g., the carefully thought out arrangement of a set of mime blocks or chairs can suggest a time, a place, a physical world in which the student may operate).

DRAMA 205

The student develops a sense of how design can affect and communicate meaning. The ingredients of the design/composition may include the actor, the space, any real or imagined physical objects and their relationship to the script or scenario.

DRAMA 305

The student may begin to use additional visual elements such as lighting, costume, make-up, scenery or photographic projection to demonstrate greater control of visual resources to support communication.

DESIGN
SAMPLE ACTIVITIES

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1. MOVING FROM APARTMENT TO APARTMENT
   - Students work in pairs (A and B).
   - In a space in the classroom, they define an apartment and some furniture.
   - They load furniture into a borrowed vehicle, then drive to the new apartment. Problems occur en route.
   - They unload furniture into new apartment and decide on layout.
   - They meet their new neighbours.

---

2. STAGE DESIGN
   - Students read a scene from a play.
   - In a group or individually, they design a setting for the scene.
   - Afterwards they compare and discuss choices made, considering the implications for different performer-audience relationships (e.g., end stage, projecting stage, theatre-in-the-round).

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3. GUIDED TOUR
   - Students work in small groups.
   - They create/construct an art object (e.g., statue, sculpture, artifact, painting, ruin) using available chairs, boxes, students.
   - They improvise the commentary of a tour guide describing the salient features of the construct (e.g., "Lettice and Lovage"), the more imaginative the better.

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4. OBSERVING SET DESIGN
   - Students view a play, movie or video as a group.
   - They sketch the floor plan of the setting individually and include all properties.
   - They compare results and discuss the reasons for design decisions.

---

5. BREAKFAST
   - One individual designs and constructs a "kitchen" within the available space.
   - While the rest of the class observes, the designer establishes the space by miming his or her breakfast.
   - The pantomime is repeated with more members of the family having their breakfast until the entire group goes through the routine.

SOUND

One of the functions of drama is to help students become more aware of the surrounding environment. Sounds other than speech, both natural and manufactured, are a constant part of everyday life. As an element of drama, sound should be actively explored and used to enhance creative endeavour.

DRAMA 105

Work on sound should involve both the creation of sound and the reception of sound--the external listening to sounds and music followed by some internal response. Simple exercises and games might be used which include reception of the sound followed by some imaginative application of the sound. For example, exercises might include movement to sounds and/or music. As students listen, they begin to interpret through such activities as movement, dance and mime. The created sound (e.g., repeated patterns of finger tapping) may be used for concentration or improvisation purposes or as an end in itself.

DRAMA 205

At this level, students should be able to use sound in imaginative ways to build and enhance a scene. For example, the atmosphere of a scene could be created through the selection of music or the addition of certain sound effects (i.e., birds, crickets, water, thunder). Creation of a sound collage or sound story would help to illustrate the potential of sound in the development of drama.

DRAMA 305

Emphasis should be on using sound to help interpret the drama--continuing the work on identification and selection of appropriate music and sound for a scene or for transition between scenes. At this level, some students may enjoy working on the creation of sound by electronic and other means. Created sound, at this level, might serve as a part of a more complex imaginative structure.

SOUND
SAMPLE ACTIVITIES

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1. IDENTIFICATION
   - Students relax and listen to a record of random sounds or, with eyes closed, to sounds created by the teacher.
   - They identify sounds by writing on paper.
   - They discuss listening: how well do people listen? do other senses contribute to listening? how does one tune out sounds?

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2. SOUND STORY
   - Individuals or pairs tape record a three-minute story (e.g., starting the car in winter).
   - No words are spoken; only sound effects are used.
   - Students play the sound stories to the class.
   - The class evaluates the taped stories according to clarity of the story. How well did the audience understand the sequence?

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3. SOUND DESIGN
   - Students work in small groups.
   - They find music that will help to tell a story; e.g., three scenes; four pieces of music to: set mood, provide transitions, underline climax/crisis and set resolution.

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4. SOUND RECORDING
   - Students work in groups.
   - Each group will have a cassette tape recorder.
   - They record three minutes of assorted sounds from around the school.
   - Groups trade tapes, and each group is encouraged to develop a scenario based on the sound tape--characters, location, action.

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5. SOUND EFFECT
   - Students listen to a sound effect (e.g., car crash).
   - In groups, they discuss the sound effect. Is there a suggested story surrounding this sound effect? What happened before? What happened after? Is there a scene involving the owner of the car?

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6. EVOCATIVE MUSIC
   - Students listen to music for possible character development and plot development (e.g., "Peter and the Wolf," "Superman").
   - They pantomime various responses to music (e.g., theme music, evocative mood music).

SAMPLE UNITS AND LESSON PLANS

The following pages give four different approaches to planning drama experiences which integrate the drama elements. The first unit, which would be suitable for the 105 level, lists various approaches to story dramatization. The second unit on scripting is suitable for the 205 level and has been organized to show that each of the elements may receive emphasis in unit planning. The 305 anthology unit identifies the analytical steps which a student might follow in planning and preparing an anthology. The final 305 unit provides detailed lesson plans showing the sequence of activities the class may follow.

STORY DRAMATIZATION UNIT (105)

DEFINITION

Story dramatization (sometimes referred to as story theatre) is a technique which allows the dramatization of material other than scripts. It contains both narration and dialogue as well as all the action and movement in the story. Materials which lend themselves to story dramatization are simple narratives such as myth, fable, legend, folk tale, stories from the oral tradition and children's stories.

PROCEDURE

The class will be in groups of four to six, and each group will decide on its choice of story. Each group will present its story dramatization to the rest of the class.

The following steps are a guide in preparing the story dramatizations:

1. Preparing the Story

   To understand the structure clearly, each group will convert (write or discuss) the story into scenario form (the location, characters and action only for each scene).

   Example scenes for Little Red Riding Hood:

   a) Red's Kitchen--Mother prepares basket while Red dresses for visit to Granny's house. Mother warns Red about Wolf. Red exits.

   b) Forest--Red picks flowers. Wolf enters and questions Red. Red exits via the long route. Wolf exits via the shortcut.

2. Depicting the Story

   a) Character Mime--Individually, students pantomime scenes with two characters (Red and Wolf, Wolf and Grandma), miming the action of each character in turn by executing a "magic turn" to indicate a change in character. In their groups, students may share these individual interpretations.

   b) Tableaux (Picturization)--In their groups, students tell the story through a series of frozen pictures created physically by them--a slide show version of the story. Each student must be in every tableau. Some will therefore play inanimate objects (i.e., tree, table, chair). The tableaux may be titled.

   c) Mimed Version--While still maintaining the tableaux, the groups mime all of the action between each tableau, thus presenting a silent movie version through the mimed story.

d) Mime and Dialogue--The mimed version is recreated with the addition of spoken dialogue.

e) Mime, Dialogue, and Narration--One of the conventions of story theatre is having each actor play a double-role: a character and a narrator. This split focus is a challenge but is rewarding upon mastery. The narration relates the thoughts, feelings and actions of the characters and is delivered with an audience focus. The character role speaks with an on-stage focus to the other characters.

3. Performing the Story

Each group will determine simple staging for their story. Sets and props should be minimal, and costume suggestions (hats, capes) are all that is necessary. Other supporting arts should be kept at a minimum.

SCRIPTING UNIT (205)

Reference for this unit is Interpretation, Ch. 10. Unit organized according to drama elements. Follow numbers for sequence.

RELAXING/ENERGIZING	2.	Do short improvisational activities which explore pioneering topic.
CONCENTRATION	9.	Repeat until satisfactory version is created. Check all characters.
CONTENT	1.	Read "The Pioneer Years" (Interpretation, pp. 91-92).
	7.	Recheck original for omissions.
SEEING		
LISTENING		
MOVEMENT	5.	Create tableaux of most important moments. Connect tableaux using mime.
TALK/VOICE/SPEECH	4.	Discuss selection: what parts might be dramatized? which characters? which related scenes?
THE GROUP	3.	Identify main ideas and historical context.
ACTING OUT	6.	Improvise scenes based on tableaux.
	8.	Repeat, adding changes and new material.
DESIGN		
SOUND	10.	Tape-record finished improvisations, adding sound effects.

Repeat activities as necessary throughout the unit

22. Check to ensure all characters understand and are committed to roles.

14. Re-write dialogue into finished form - editing.
16. Prepare final copy of script.
18. Read new script.

23. Present plays to audience of other group members.

12. Play back tapes and discuss effectiveness.
13. Write down dialogue as tape is played back. Group shares task.

21. Rehearse within setting.

11. Tape-record the prepared improvisations.
24. Hold informal discussion on scripts and performances.

15. Re-read script together and add final improvements.
17. Trade scripts with another group.

19. Rehearse new scripts using improvisational approach.

20. Plan setting for new script.

ANTHOLOGY UNIT (305)

DEFINITION

An anthology is a dramatization of several selections drawn from a variety of sources. The selections are chosen because they relate to a theme or topic which the group wishes to explore.

PROCEDURE

The class will be divided into groups of five to eight students and will prepare an anthology which is twenty to thirty minutes in length. Each group will work in and out of class and will have one month to prepare and rehearse the presentations. The anthologies will be presented to a selected audience.

The following steps are a guide in preparing the anthologies:

1. Identifying Topic

   The group decides on the theme or topic which they wish to explore dramatically. If the theme is general, it usually becomes more specific as the group decides which aspects are of most interest to them. An important point to remember is that choosing a theme is difficult and should involve full discussion by all members of the group. There is little point in attempting to create something unless everyone in the group is committed to it.

2. Finding Information

   After the theme is chosen, each group member is responsible for finding and bringing in material which relates to the theme in some significant way. The group may collect material from sources such as related literature (prose and poetry), interviews, television and film, magazines and newspapers, field trips and visits to museums and theatres.

3. Selecting the Material

   The group must then examine, discuss and analyze the material, retaining only those things which it considers to have dramatic potential and which fit the theme. Each individual within the group should contribute in determining the class intent by considering questions such as:

   What are we trying to do?
   How are we going to communicate it?
   Who is our audience?

   The group will then focus the theme, selecting and editing materials that are most appropriate.

4. Exploring Through Drama

The group should begin to interpret the selections dramatically. Each of the following techniques would work well in an anthology and a variety may be used: choral dramatization, readers theatre, and story theatre.

5. Arranging the Material

The group must decide on the order in which the material will be presented. Particular attention should be paid to a strong beginning and ending for the anthology.

Transitions are also important because they provide continuity. Since there will not be a plot or any main characters, the focus is on showing aspects of the theme in a way that is logical, cumulative, and/or dramatically powerful. Transitions can be effectively created through movement, song, recurring statements, improvisation, or any other means which will take the audience from one scene to the next.

6. Rehearsing and Presenting the Material

Each group should strive to create an interesting and workable stage space (design), determine technical requirements (supporting arts), and rehearse the entire anthology, including scene transitions, until it flows smoothly, communicates clearly, and creates and maintains the appropriate mood.

To test communication, an outsider may be asked to observe the anthology to see whether or not theme and purpose are clear. Some additional editing or re-writing may then take place.

Note: This unit is an interpretation of Lundy and Booth (1983), section 11, "Anthology."

COLLECTIVE UNIT (305)

The following pages present in detail a plan for an end-of-term project which might be considered at any level. The curriculum in drama is flexible enough to be applied to many different kinds of projects. In the lesson plans which follow, all the elements of the drama program are covered.

The following unit will provide a structured approach to a performance that may be shared by an audience. The main thrust of the unit serves the main goal of the term's work: the development of believable characters and situations.

We suggest that the drama class design their production for an audience of grade 3's or 4's seated in a circle around the players. With this arrangement, the audience will enter into the spirit of the performance readily and the performers should feel confident and comfortable.

The supporting arts can be used to an extent considered appropriate. If teachers have access to lighting, costume, make-up, prop construction and wish to coach students in their use, they should by all means go ahead. If not, they should not be overly concerned. The audience's imagination can be stimulated easily by well-thought-out and coordinated characterizations.

Audience interaction and participation is an integral part of this project and is aided by the performer-audience circle relationship. A "control character" talks to the audience, reviews what has happened, and asks advice and guidance. The control character may only talk when he/she is alone in the circle. The audience soon accepts this ground rule. For this reason, the audience should be seated in a circle large enough to contain the performance. The audience's suggestions must be followed; therefore, several alternative endings must be anticipated.

There should be two entrances/exits opposite one another. Props should be very simple and kept to a minimum as they must be carried in and out of the circle and will be seen from all sides.

The following unit may satisfy the need for having a demonstrable product as an outcome to the process which the students have experienced.

STUDENT INTRODUCTION TO ASSIGNMENTS

1. The class will divide into groups. Ideally, students will decide on the membership of their groups by themselves. There should be a mixture of male and female students. The number in the group will depend on the size of the class register, but five students is a good number.

2. The group is responsible for the writing and performing of a play which is presented to an elementary school audience near the end of the term.

3. Each member of the group must play a part in the presentation of the play. In some cases one student will play several parts--depending on the way the play is developed. In any case, each student must play at least one part.

4. In addition to playing a part, each group member is responsible for some aspect of production: script, costume, lighting, sound and props. The specific responsibilities of these areas are covered later. Each student is graded on his or her specific responsibility. Others in the group may assist, but each member of the group must be responsible for one area.

5. Each group member is also responsible for assisting another group in the presentation of their play. In this case, the areas that require assistance are lighting, sound, props, and house management or host/hostess. It is necessary to be a production assistant on a day when a student's group is not performing. This will be explained later when the production calendar is decided upon.

6. Each student must have an interview after the presentation of his or her play before credit for the course is granted. At this interview, the student's work is reviewed under the following areas:

   a) Group responsibility (script lighting, etc.). Each student must have written evidence of his or her contribution in the area of choice. For example, the lighting person would have to have his or her lighting design, patch sheet and cue sheet available for examination.

   b) Production assistant's responsibilities. Each student must be able to relate his or her assistance in this area.

   c) General class participation, responsibility and attitude. Students will be asked to suggest what mark they think they deserve and are expected to be able to discuss the pros and cons of such a suggestion with the teacher.

7. Failure to complete any of the above will mean that credit for the course cannot be granted.

ASSIGNMENT #1: CHARACTERS

Talk About Your Character:

We are now going to put your previous character work in scenario writing to use in the construction of a play. Use the following guide to make decisions about the characters in your play.

Remember, your play must have:

a) Meaningful audience participation that affects the outcome of the play.

b) A control character that talks to the audience (the member of your group who plays the control character should be comfortable talking to the audience and only talk when there are no other characters on stage).

c) One character for each member of your group to play.

The next assignment is the scenario -- what happens? where? and when?

---

1. Character's name

2. Occupation

3. Character's wants

4. Characteristics of personality

(Note: The above work, which will be used for evaluation, may be written in a group journal or in an individual journal.)

ASSIGNMENT #2: PLAY SCENARIO

The following information should be written down by the person in your group who is responsible for keeping the script writing up-to-date.

Remember that in your previous assignment you were to create a character, and provide the following information:

1. Name
2. What he or she does
3. What he or she wants
4. At least five details about the character

Make sure that you have this information before you go on. Help each other so that each member of the group is relatively happy with his or her character.

Now we are going to decide on the story, or the action of the play. We shall need to know what the characters do (and say) very roughly and generally, where they say it and when. Use the following as a guide:

1. Setting or Locale: The physical location where the action takes place must be clear for each scene. A scene is defined as action that happens in a place at a time. If either the time or the place changes, then the scene changes.

   . There can be as many scenes as you think necessary.
   . The setting and the action should relate to each other.

2. Action: The situation in each scene should ensure physical and verbal action.

3. Audience Participation: Audience participation must be meaningful. This is action that affects the outcome of the play. There will be a specific assignment on this part of the play for further explanation. Meanwhile, at this point, have some ideas. They will be worked out later.

4. Control Character: There must be one control character. In addition to playing a character, the control character talks to the audience when no one else is on stage, asks questions about what has been going on, contributes ideas and helps direct the solution of the problem.

This is a confusing time in the writing of a play. There are many goals that you must satisfy--some of which you will not understand completely. Don't be discouraged. What you are doing in the assignment is beginning to write a story that you willperform, with all the essentials listed above. You will, bit by bit, begin to understand all the characteristics of the assignment as you move along. It is necessary to tell you about them now so that you can begin to think about them. In essence, today you are discussing a story. Try to make some decision about your characters so you have some framework on which to hang ideas. You will get even more help from the rest of the class, from the teacher, and members of your own group as the story changes and progresses.

ASSIGNMENT #3: INDIVIDUAL STORY VERSION OF PLAY-IN-PROGRESS

Up until this time you have been working together as a group, developing ideas of characters and a story. Today, in order to help you be sure of what you have been discussing so far, and perhaps to help you add more ideas and details, you are going to work alone.

Each individual member of the group is going to write his or her version of the ideas you have been working on up until now. This is to be an individual effort in which you can add ideas that occur to you, or leave out ideas you never really liked but were afraid to say so. This writing today is to be your personal version of the story the group has been working on. You need not be concerned with all the criteria we went over in the last assignment.

Tell a story. Use "Once upon a time..." if you wish. Use paragraph form that makes use of the ideas of character, setting and action that you have already discussed as a group; but feel free to go beyond what you have already agreed to. We are looking for new material--make the story go where you think it should go.

You have the whole class period to write. Take the full time and provide lots of descriptive detail and action.

"Once upon a time..."

INITIAL SCRIPT -- "The Story Gets on Its Feet!"

This assignment is shared by the group in discussion. New ideas are incorporated and old ideas retained, changed, or dropped.

After discussion, a very rough improvised run-through is attempted after which both the teacher and the class comment. The teacher ensures that the responses are constructive, supportive and logical.

Some groups will wish to write down all dialogue. Discourage this practice. Students tend to listen and react better if lines are improvised within the boundaries discussed and agreed upon. There will have been sufficient rehearsal to ensure the confident delivery of lines.

ASSIGNMENT #4: GROUP EVALUATION OF FIRST RUN-THROUGH

The following questions form the basis of discussion for today. Answer the questions as truthfully as you can. Try not to destroy what you have achieved up until this point but accept the answers the group gives and try to build and search for new answers to problems. Write down your decisions:

1. What did you like about your last run-through? What didn't you like? What are you going to keep and what are you going to throw out or change?

2. Discuss new ideas that occurred to you as you were performing, or ideas based on the reaction of the class. Come to a group decision about the ideas.

3. Where, in the drama room, would you like to perform and why?

4. Which props and scenery from the school's supply do you wish to use and why?

5. Are you satisfied that you (as your character) knew what you wanted during each moment of the play? Were there times when you felt that you didn't know what you wanted to do? Did this feeling bother you? Did it bother the rest of the group?

   You can change what you want, but you must always know what you want so you can maintain concentration and believability as the character you are portraying. Otherwise you become who you actually are to the audience rather than a character in a play. Be ready for a reaction to the fact that you seem to be losing concentration.

6. Is there any conflict in your play? Conflict between characters, or conflict within the mind of the character, or conflict with some force are the main varieties. Conflict, verbal or physical, is very interesting to an audience. They enjoy getting involved.

7. What is your audience participation? Does the participation of the audience really make a difference to the outcome of the play? Did the audience react within the limits you wanted them to act? Were they co-operative? Unco-operative? Do you know why? Be prepared for a change in the direction of your play if the audience insists on a direction you hadn't thought of.

8. Were you satisfied with the changes of scene? Do you think the audience understood where and when the scene took place? Could you eliminate one or two scenes?

9. Begin to think in terms of music to underline the mood of the scenes. Any ideas yet?

10. Begin to think in terms of lighting. How can lighting help tell the audience, the where, the when, and the mood?

11. Begin to plan a line of concentration for your character and give more thought to audience participation--these are the two hardest things to master at this stage.

ASSIGNMENT #5: COSTUMES

1. List all costumes required for each character in each scene, in consultation with your group.

2. Decide who can bring what and when.

3. Fill out the following schedule and make sure it is adhered to.

4. All costumes must be ready for use and at the school by the dress rehearsal date. Costumes not available for the dress rehearsal (which is usually held the day before the performance date) cannot be used in performance. The reason for this rule is that each costume must be tried out so you can get used to it. Costume changes must be rehearsed, and problems, if there are any, discovered and corrected before the actual performance. You will have enough to worry about with an audience without worrying about a costume that you have not worn in rehearsal.

5. List all parts of the costume.

DRESS REHEARSAL DATE _____

Character/Actor	Costume	Scene	Who Gets	Due Date	Here	Return
(example)						
"Witchie" CAROL	dress (black)	1	Carol	Jan. 12	Yes	March 1
	stockings (red)	1	Carol	"		
	boots	1	Harry	"		
	cape	1	Pat	"		
	hat	1	Penny	"		
	wand	1	George (make)	"		

(continue on foolscap with similar columns)

KEEP ALL DATA IN GROUP BINDER

ASSIGNMENT #6: LIGHTING DESIGN

Lighting Design Procedure:

KNOW

1. How many scenes your play has.
2. What part lighting plays in each scene. For example: visibility, atmosphere, time of day, or special lighting effects such as lightning.
3. Where the lighting cues are in the script.
4. What lighting instruments are available.
5. What circuits are available in the area of the theatre you have decided to use.
6. What dimmers are available. Remember that there are other groups, and they may wish to use more dimmers than you.
7. What crew is available. Some members of the group may not feel too comfortable working at grid height. Some people are irresponsible and say that they will help and then don't. Know whom you can count on or give yourself enough time to do the job yourself.
8. What time is available? You can work in class time, but there are other groups who may get to the ladder before you. You can arrange to do the lighting outside of class time --but you must book the theatre.
9. What colours are available in the colour medium stock? Realize, too, that you may have to cut new colour.
10. What the plans of the other group you are performing with on your perfomance day are. You might be able to use some of their lighting, and they might be able to use some of yours. Consult with their designer.

DECIDE

1. How many lamps you need. Also ciruits and dimmers per scene.
2. On a design and write your design on the plan of the theatre supplied. Submit your design for approval by the teacher. Many problems can be corrected on paper.
3. On how you are going to patch your lamps on the dimmers available. Fill out this information on a patch sheet -- also supplied by the teacher. Have the patch sheet approved by the teacher.
4. When you and your crew can hang and focus your design and patch.
5. When you can run the cues for your group so they can comment on when the cueing fits the script.

ASSIGNMENT #7: STAGE PROPERTIES (anything used or handled)

1. List all props in each scene in consultation with your group.

2. Decide who can get (borrow or has at home) what is required and what must be built, or constructed -- usually at school. Discuss any problems with the teacher. He/she might be able to suggest ways of achieving what you are after that you haven't considered.

3. If your teacher agrees to supply something that you need in the way of material or the prop itself, make sure you write a note requesting the item(s).

4. Remember that the props budget is so close to zero it might as well be zero.

5. Now revise your list of props so that it is realistic given what you want and the fact that the budget is small and time is limited.

6. Set due dates for delivery so you give yourself some idea of how much time you have to get or make props.

7. Go over your props list daily to make sure that you are working on all the props that require your attention and confirm that people are able to bring props they promised they would. Sometimes people are unable to supply what they thought they could.

8. All props that you expect to use in performance must be at school and available on or before the technical rehearsal date.

TECHNICAL REHEARSAL DATE _____ GROUP #_____

PROPS PERSON _____

Prop	Scene	Who Is Responsible	Due Date	Returned
wooden chair	1	Andy	Jan. 8	yes

ASSIGNMENT #8: SOUND

1. Decide, with the other members of your group, what sounds or music your play requires.

2. Discuss the following requirements. Your play MUST have the following:
   a) introductory music that underlines the mood of the opening scene. This music should be from ten to thirty seconds long.
   b) music for scene changes. Long enough to cover the change.
   c) music at the end of the play -- short and to the point.
   For example, if your play has three scenes, the minimum amount of music would be four selections -- one at the beginning, one at the end, and one between each scene.

3. Your play can have sound effects--such as thunder, or a car horn, or stampeding cattle--and can also have music in the middle of a scene if you think that is necessary.

4. Decide <u>where</u> the sounds go in the script you have already worked out, then revise your list of sounds. You may add sounds at this point or decide to cut some of your previous ideas. You will find, as you collect sounds, that certain sounds suggest other sounds, and it becomes difficult to know where to stop. It is difficult to form a final list.

5. Decide <u>where</u> you are going to get the sound. You may find the sound (or music selection) you want on a record, cassette, or compact disc which you borrow from the library, from a friend or from the school collection. You may also record sounds live and use them in your sound tape.

6. When you have your list of sounds (or music) and sources complete, fill out the following form.

SOUND RECORDING LIST

Source (album or live)	Description of Sound	Time (seconds)	Recorded (check off as completed)
"Sound Effects" RCA #1496 Side 2, Track 2	Thunder 2 rolls 3 cracks	33	re-do, we didn't have time to finish
live (Harriet)	baby crying	10	

TECHNICAL REHEARSAL

A technical rehearsal coordinates sound, lighting, and props with a run-through of the play. This may be a complicated and time-consuming procedure. As much as possible allow the students to make the decisions and learn from them.

It is suggested that technical personnel be chosen by the performing group from other groups. It is more efficient when one whole group helps another. The loyalty of assistance is heightened by the students' trusting their play to their choice of technical personnel.

To begin a smooth technical rehearsal, the performing group must:

a) have their play well rehearsed so that their knowledge of character, story, lines, entrances and exits and use of props is very clear.

b) have decisions made about lighting that others are to operate--which might include a script with cues marked--or a complete cue sheet--a list of what is done where. The "how" is left up to the operator in consultation with the group and teacher.

c) have all the props ready and be prepared to explain where they must be placed during performance.

d) have a sound tape prepared as to specification with a cue sheet so that sound effects and music may be cued to action.

THE DRESS REHEARSAL

The dress rehearsal repeats the technical rehearsal with the addition of costumes and make-up. This rehearsal allows the performing group to solve problems associated with costume use and change and also allows the lighting, sound and props crew another rehearsal.

PRODUCTION CALENDAR				
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Group 1 Tech	Group 2 Tech	Group 3 Tech	Group 4 Tech	Group 1 Group 2 Dress
Group 1 Group 2 Perform	Group 3 Group 4 Dress	Group 3 Group 4 Perform		

Seldom does a production calendar go as smoothly as the above; however, the desired sequence is shown. An added difficulty is the booking of audiences. Audiences can be bussed in with all the scheduling that that process involves or performers may go to the audience. Both variants have their advantages and disadvantages.

THE PERFORMANCE

The House Manager seats the audience, points out the necessity of keeping entrances clear and welcomes the guests. The House Manager also explains the ground rules--i.e., that there is one character to whom the audience can talk. The House Manager checks that everyone is ready--cast, crew, and audience--and the play begins.

AFTER THE PLAY

Congratulations, thanks, and some informal discussion of successes, fumbles and brilliant recoveries. The next day or as soon as possible more formal evaluation interviews are conducted with all concerned.

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- Prairie Theatre Exchange (P.T.E. School, Teacher's Guides to P.T.E. productions)
- Actor's Showcase (Youth productions)
- Manitoba Drama Educators' Association
- High School Drama Festival
- Artists-in-Schools
- Le Circle Moliere
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